Lawrence Brownlee and Eric Owens
Craig Terry, Piano
Friday, March 8, 2019
7:30 pm
It’s a long journey to become the one.

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LAWRENCE BROWNLEE, TENOR
ERIC OWENS, BASS-BARITONE
CRAIG TERRY, PIANO

Friday, March 8, 2019, at 7:30 pm
Hancher Auditorium, The University of Iowa

PROGRAM

“Se vuol ballare,” from Le Nozze di Figaro
Eric Owens
Mozart

“Il mio tesoro,” from Don Giovanni
Lawrence Brownlee
Wolfgang Amadeus Mozart

“Infelice! E tuo credevi,” from Ernani
Eric Owens
Giuseppe Verdi

“Voglio dire, lo stupendo elisir,” from L’elisir d’amore
Lawrence Brownlee, Eric Owens
Gaetano Donizetti

“Una furtiva lagrima,” from L’elisir d’amore
Lawrence Brownlee
Gaetano Donizetti

“Le veau d’or,” from Faust
Eric Owens
Charles Gounod

“Ai! mes amis, quel jour de fête!,” from La fille du régiment
Lawrence Brownlee
Gaetano Donizetti

“Au fond du temple saint,” from Les Pêcheurs de Perles
Lawrence Brownlee, Eric Owens
Georges Bizet

INTERMISSION

Traditional Spirituals

“All Night, All Day”
Lawrence Brownlee
arr. Damien Sneed

“Deep River”
Eric Owens
arr. Hall Johnson

“Come By Here, Good Lord”
Lawrence Brownlee
arr. Damien Sneed

“Give Me Jesus”
Eric Owens
Traditional

“He’s Got the Whole World In His Hand”
Lawrence Brownlee, Eric Owens
arr. Margaret Bonds / Craig Terry

American Popular Songs

“Song of Songs”
Lawrence Brownlee, Eric Owens
Harold Vicars and Clarence Lucas
arr. Craig Terry

“Lulu’s Back In Town”
Lawrence Brownlee
Harry Warren and Al Dubin
arr. Craig Terry

“Dolores”
Lawrence Brownlee, Eric Owens
Frank Loesser and Louis Alter
arr. Craig Terry

“Some Enchanted Evening,” from South Pacific
Eric Owens
Richard Rodgers & Oscar Hammerstein II

“Through the Years”
Lawrence Brownlee, Eric Owens
Vincent Youmans and Edward Heyman
arr. Craig Terry

Gospel Favorites

“I Don’t Feel No Ways Tired”
Lawrence Brownlee
Traditional

“Every Time I Feel the Spirit”
Lawrence Brownlee, Eric Owens
Traditional
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“Se vuol ballare,” from *Le Nozze di Figaro*
“*If you would dance,*” from *The Marriage of Figaro*

**Wolfgang Amadeus Mozart (1756–1791)**
**Text by Lorenzo Da Ponte (1749–1838)**

Bravo, signor padrone!
Ora incomincio a capir il mistero,
e a veder schietto tutto il vostro progetto!
A Londra, è vero?
Voi ministro, io corriero,
e la Susanna...segreta
Non sara, non sarà— Figaro il dice!

Se vuol ballare, signor contino,
chitarrino le suonero, si,
se vuol venire nella mia scuola,
lapriola le insegnero, si.

Sapro, sapro, ma piano, meglio ogni arcano.
dissimulando scoprir porto.
L’arte schermendo, l’arte adoprando,
di qua punendo, di la scherzando,
tutte le macchine rovesciaro.

Se vuol ballare, ecc.

If you would dance, signor master!
Now I have begun to understand the mystery,
And to see clearly
Your whole plan!
We’re going to London, right?
You as a minister, I as a courier,
And Susanna...secretly
It won’t be so, it won’t be so— Figaro says it

If you would dance, signor Count,
I'll play the tune on my little guitar.
If you will come to my dancing school,
I'll gladly teach you the capriole.

You will learn quickly every dark secret,
you will find out how to dissemble.
The art of stinging, the art of conniving,
fighting with this one, playing with the one,
all of you’re schemes I’ll turn inside out.

“Il mio tesoro,” from *Don Giovanni*
“*My dearest one*”

**Wolfgang Amadeus Mozart (1756–1791)**
**Text by Lorenzo Da Ponte (1749–1838)**

Amici miei, dopo eccessi si enormi, dubitar non possiam che Don Giovanni non sia l’empio uccisore del padre di Donn’Anna; in questa casa per poche ore fermatevi, un ricorso voi’ far a chi si deve, e in pochi istanti vendicarvi prometto. Così vuole dover, pietade, affetto!

My friends, after such doings we can no longer doubt that Don Giovanni is the villainous murderer of Donna Anna’s father. Stay inside the house for a while, and shortly I promise you vengeance.

This is the demand of pity, duty, and love!
Il mio tesoro intanto
Andate a consolar,
E del bel ciglio il pianto
Cercate di asciugar.
Ditele che i suoi torti
A cendicar io vado;
Che sol di stragi e morti
Nunzio vogl’io tornar.

My dearest one, in the meantime,
Go and comfort,
And try to dry the tears
from her beautiful eyes.
Tell her I have gone
to avenge their wrongs;
And I will only return with news
of punishment and death.

“Infelice! E tuo credevi,” from Ernani
“Poor wretch! And you believed”

Giuseppe Verdi (1813–1901)
Text by Francesco Maria Piave (1810–1876)

Che mai vegg’io!
Nel penetral più sacro di mia
magione; presso a lei
che sposa esser dovrà d’un Silva,
due seduttori io scorgo?
Entrate, olà, miei fidi cavalieri.
Sia ognun testimon del disonore,
dell’onta che si reca al suo signore.
Infelice!...e tuo credevi
sì bel giglio immacolato!
Del tuo crine fra le nevi
piomba invece il disonor.
Ah! perché l’etade in seno
giovin core m’ha serbato!
Mi dovevan gli anni almeno
far di gelo ancora il cor.

What is this I see!
The innermost dark part of my home,
That you the bridesmaid of Silva
Is found with two seducers?
Entranced, my faithful knights,
You both dishonorably witness,
The shame that falls upon your lord.
Poor wretch!...And you believed
Her to be a beautiful immaculate lily!
Instead, dishonor swoops over
your snow-white mane.
Oh! Why, has life kept the heart
Of a young man beating inside me!
The years should have at least
Turned my heart cold.

“Voglio dire, lo stupendo elisir,” from L’elisir d’amore
“I mean, the wonderful elixir,” from The Elixir of Love

Gaetano Donizetti (1797–1848)
Text by Felice Romani (1788–1865)

NEMORINO
Voglio dire... lo stupendo
Elisir che desta amore.

DULCAMARA
Ah! sì, sì, capisco, intendo.
Io ne son distillatore.

NEMORINO
E fia vero?

DULCAMARA
Si...se ne fa
gran consumo in questa età.

NEMORINO
I mean to say...the wonderful
Elixir that arouses love.

DULCAMARA
Ah! Yes, yes, I understand.
I do the distilling.

NEMORINO
Can it be true?

DULCAMARA
Yes...I am the only one
Who can make this in large amounts.
NEMORINO
Oh! fortuna!...e ne vendete?

DULCAMARA
Ogni giorno a tutto il mondo.

NEMORINO
E qual prezzo ne volete?

DULCAMARA
Poco, assai...

NEMORINO
Poco?

DULCAMARA
...cioè... secondo...

NEMORINO
Un zecchin...null’altro ho qua...

DULCAMARA
È la somma che ci va.

NEMORINO
Ah! prendetelo, dottore!

DULCAMARA
Ecco il magico liquore.

NEMORINO
Obbligato, ah! sì, obbligato!
son felice, son contento;
elisir di tal bontà,
benedetto chi ti fa!
Obbligato, obbligato ecc.

DULCAMARA
(Nel paese che ho girato
più d’un gonzo ho ritrovato,
ma un uguale in verità
non si trova, non si dà.)

NEMORINO
Ehi! Dottore, un momentino...
In qual modo usar si puote?

DULCAMARA
Con riguardo, pian pianino
la bottiglia un po’ si scuote...
poi si stura, ma si bada
che il vapor non se ne vada.

DULCAMARA
Ah! Take it, doctor!

DULCAMARA
Here is the magic liquor.

DULCAMARA
Ah! Yes, obliged!
I’m happy, I’m content;
The elixir of goodness;
Blessed are you who makes it!
Obliged, obliged, etc.

DULCAMARA
(In the country that I go round
More than a fool I have found,
But an equal in truth
One cannot be found.)

NEMORINO
Hey! Doctor, one moment...
In what way am I to take this?

DULCAMARA
With respect, very softly
Shake the bottle a little bit...
Then open, but pay attention
That the vapor does not go away.
NEMORINO
Ben...

DULCAMARA
Quindi al labbro lo avvicini...

NEMORINO
...ben...

DULCAMARA
...e lo bevi a centellini...

NEMORINO
...ben...

DULCAMARA
...e l'effetto sorprendente non ne tardi a conseguir

NEMORINO
Sul momento?

DULCAMARA
A dire il vero, necessario è un giorno intero.
(Tanto tempo sufficiente per cavarmela e fuggir.)

NEMORINO
E il sapore?...

DULCAMARA
Eccellente...

NEMORINO
Eccellente?...

DULCAMARA
Eccellente...
(È Bordò, non Elisir.)

NEMORINO
Obbligato, ah! sì, obbligato!
son felice, son beato;
елиsire di tal bontà,
benedetto chi ti fa!
Obbligato, obbligato ecc.

DULCAMARA
(Gonzo eguale in verità non si trova, non si dà.)

Giovinotto!...Ehi?...ehi?

TEXTS AND TRANSLATIONS

NEMORINO
Well...

DULCAMARA
Bring it to your lips...

NEMORINO
...well...

DULCAMARA
...and drink a sip...

NEMORINO
...well...

DULCAMARA
...and the surprising effect takes hold immediately

NEMORINO
At the moment?

DULCAMARA
To be honest, we need a whole day.
(Sufficient time passing to flee.)

NEMORINO
And the flavor?...

DULCAMARA
Excellent...

NEMORINO
Excellent?...

DULCAMARA
Excellent...
(It’s Bordeaux, not elixir.)

NEMORINO
Obliged, ah! Yes, obliged!
I’m happy, I’m content;
The elixir of goodness;
Blessed are you who makes it!
Obliged, obliged, etc.

DULCAMARA
(An equal to this fool cannot be found.)

Young man!...Hey?...Hey?
NEMORINO
Signore?

DULCAMARA
Sovra ciò...silenzio...sai?
silenzio...silenzio.
Oggi dì spacciar l’amore
è un affar geloso assai.

NEMORINO
Oh!

DULCAMARA
Sicuramente,
è un affar geloso assai:
impacciar se ne potria
un tanti l’Autorità.
Dunque, silenzio.

NEMORINO
Ve ne do la fede mia;
neanche un’anima il saprà.

DULCAMARA
Va’, mortale fortunato;
un tesoró io t’ho donato:
tutto il sesso femminino
te doman sospirerà.

NEMORINO
Ah! dottor, vi do parola
ch’io berrò per una sola:
né per altra, e sia pur bella,
né una stilla avanzerà.

DULCAMARA
(Ma doman di buon mattino
ben lontan sarò di qua.)

NEMORINO
(Veramente amica stella
ha costui condotto qua.)

DULCAMARA
Over this...silence...you know?
silence...silence.
Today the deal of love
Is a very jealous affair.

NEMORINO
Oh!

DULCAMARA
Surely,
It is a very jealous affair:
If the authorities discover
I am selling it, they will put me in jail.
Therefore, silence.

NEMORINO
You have my word:
Not a soul will know.

DULCAMARA
Go, happy mortal;
A treasure I have donated:
All the females
Tomorrow will sigh over you.

NEMORINO
Ah! Doctor, take my word
I’ll drink for only one:
Not for another, and albeit beauty,
Not a drop will be left.

DULCAMARA
(But tomorrow morning
I will be far away from here.)

NEMORINO
(A truly friendly star
Has lead him here.)
“Play KCCK.”

“Playing Jazz 88.3 KCCK”

Jazz in the car, at work, and now... on the kitchen counter.

Listener-Supported Public Radio from Kirkwood Community College
Una furtiva lagrima
negli occhi suoi spuntò:
Quelle festose giovani
invidia sembrò.
Che più cercando io vo?
Che più cercando io vo?
M’ama! Sì, m’ama,
Io vedo. Lo vedo.
Un solo instante i palpiti
del suo bel cor sentir!
I miei sospir, confondere
per poco a’ suoi sospir!
I palpiti, i palpiti sentir,
confondere i miei coi suoi sospir...
Cielo! Si può morir!
Di più non chiedo,
non chiedo.
Ah, cielo! Si può! Si, può morir!
Di più non chiedo,
non chiedo.
Si può morire!
Si può morir d’amor.

A single secret tear
from her eye did spring:
as if she envied all the youths
that laughingly passed her by.
What more searching need I do?
What more searching need I do?
She loves me! Yes, she loves me,
I see it. I see it.
For just an instant the beating
of her beautiful heart I could feel!
As if my sighs were hers,
and her sighs were mine!
The beating, the beating of her heart
I could feel,
to merge my sighs with hers...
Heavens! Yes, I could die!
I could ask for nothing more,
nothing more.
Oh, heavens! Yes, I could, I could die!
I could ask for nothing more,
nothing more.
Yes, I could die!
Yes, I could die of love.

Le veau d’or est toujours debout!
On encense sa puissance,
D’un bout du monde
à l’autre bout!
Pour fêter l’infinie idole,
Rois et peuples confondu,
Au bruit sombre des écus,
Danse une ronde folle
Autour de son piédestale,
Et Satan conduit le bal, etc, etc.

Le veau d’or est vainqueur
des dieux!
Dans sa gloire dérisoire,
Dans sa gloire dérisoire,
The calf of gold is still standing!
One adulates his power,
One adulates his power,
From one end of the world
to the other end!
To celebrate the infamous idol,
Kings and the people mixed together,
To the somber sound of golden coins,
They dance a wild round
Around his pedestal
Around his pedestal
And Satan leads the dance, etc, etc.

The calf of gold is the victor
over the gods!
In its derisory (absurd) glory,
In its derisory (absurd) glory,
Le monstre abject insulte aux cieux!
Il contemple, ô rage étrange!
A ses pieds le genre humain,
Se ruant, le fer en main,
Dans le sang et dans la fange
Où brille l’ardent métal,
Où brille l’ardent métal,
Et Satan conduit le bal, etc.

The abject monster insults heaven!
It contemplates, oh weird frenzy!
At his feet the human race,
Hurling itself about, iron in hand,
In blood and in the mire,
Where gleams the burning metal,
Where gleams the burning metal,
And Satan leads the dance, etc.

“Ah! Mes amis, quel jour de fête!,”
from La fille du régiment
“Ah! My friends, what a happy day!,”
from The Daughter of the Regiment

Gaetano Donizetti (1797–1848)
Text by Jules-Henri Vernoy de Saint-Georges (1799–1875) and Jean-François-Alfred Bayard (1796–1853)

Ah! Mes amis, quel jour de fête!
Je vais marcher
sous vos drapeaux.
L’amour, qui m’a tourné la tête
Désormais me rend un héros.
Ah! Quel bonheur, oui, mes amis,
Je vais marcher
sous vos drapeaux!

Oui, celle pour qui je respière
À mes voeux a daigné sourire
Et ce doux espoir de bonheur
Trouble ma raison et mon cœur! Ah!
Ah! Mes amis, quel jour de fête
Je vais marcher
sous vos drapeaux.

Pour mon âme quel destin!
J’ai sa flamme et j’ai sa main!
Jour prospère! Me voici
Militaire et mari!
Ah! Pour mon âme quel destin!
J’ai sa flamme et j’ai sa main. Etc.

Oui, celle pour qui je respière
À mes voeux a daigné sourire
Et ce doux espoir de bonheur
Trouble ma raison et mon cœur! Ah!
Ah! Mes amis, quel jour de fête
Je vais marcher
sous vos drapeaux.

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J’ai sa flamme et j’ai sa main!
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Ah! Pour mon âme quel destin!
J’ai sa flamme et j’ai sa main. Etc.

Oui, celle pour qui je respière
À mes voeux a daigné sourire
Et ce doux espoir de bonheur
Trouble ma raison et mon cœur! Ah!
Ah! Mes amis, quel jour de fête
Je vais marcher
sous vos drapeaux.

Pour mon âme quel destin!
J’ai sa flamme et j’ai sa main!
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Ah! Pour mon âme quel destin!
J’ai sa flamme et j’ai sa main. Etc.

“Ah! Mes amis, quel jour de fête!,” from La fille du régiment
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Ah! Quel bonheur, oui, mes amis,
Je vais marcher
sous vos drapeaux!

Oui, celle pour qui je respière
À mes voeux a daigné sourire
Et ce doux espoir de bonheur
Trouble ma raison et mon cœur! Ah!
Ah! Mes amis, quel jour de fête
Je vais marcher
sous vos drapeaux.

Pour mon âme quel destin!
J’ai sa flamme et j’ai sa main!
Jour prospère! Me voici
Militaire et mari!
Ah! Pour mon âme quel destin!
J’ai sa flamme et j’ai sa main. Etc.

Oui, celle pour qui je respière
À mes voeux a daigné sourire
Et ce doux espoir de bonheur
Trouble ma raison et mon cœur! Ah!
Ah! Mes amis, quel jour de fête
Je vais marcher
sous vos drapeaux.

Pour mon âme quel destin!
J’ai sa flamme et j’ai sa main!
Jour prospère! Me voici
Militaire et mari!
Ah! Pour mon âme quel destin!
J’ai sa flamme et j’ai sa main. Etc.

Oui, celle pour qui je respière
À mes voeux a daigné sourire
Et ce doux espoir de bonheur
Trouble ma raison et mon cœur! Ah!
Ah! Mes amis, quel jour de fête
Je vais marcher
sous vos drapeaux.

Pour mon âme quel destin!
J’ai sa flamme et j’ai sa main!
Jour prospère! Me voici
Militaire et mari!
Ah! Pour mon âme quel destin!
J’ai sa flamme et j’ai sa main. Etc.
Une femme apparaît!
Je crois la voir encore!

La foule prosternée
La regarde, étonnée,
Et murmure tous bas:
Voyez, c’est la déesse!
Qui dans l’ombre se dresse
Et vers nous tend les bras!
Son voile se souleve!
Ô vision! ô rêve!
La foule est à genoux!

Oui, c’est elle!
C’est la déesse
plus charmante et plus belle!
Oui, c’est elle!
C’est la déesse
qui descend parmi nous!
Son voile se souleve et la foule est à
genoux!

Mais à travers la foule
Elle s’ouvre un passage!
Son long voile déjà
Nous cache son visage!
Mon regard, hélas!
La cherche en vain!
Elle fuit!
Elle fuit!

Mais dans mon âme soudain
Quelle étrange ardeur s’allume!
Quel feu nouveau me consume!
Ta main repousse ma main!
De nos csurs l’amour s’empare
Et nous change en ennemis!
Non, que rien ne nous sépare!
Non, rien!
Jurons de rester amis!

Oh oui, jurons de rester amis!

Oui, c’est elle! C’est la déesse!
En ce jour qui vient nous unir,
Et fidèle à ma promesse,
Comme un frère je veux te chérir!
C’est elle, c’est la déesse
Qui vient en ce jour nous unir!
Oui, partageons le même sort,
Soyons unis jusqu’à la mort!

A woman appears!
I can still see her!

The prostrate crowd
looks at her amazed
and murmurs under its breath:
look, this is the goddess
looming up in the shadow
and holding out her arms to us.
Her veil parts slightly.
What a vision! What a dream!
The crowd is kneeling.

Yes, it is she!
It is the goddess,
more charming and more beautiful.
Yes, it is she!
It is the goddess
who has come down among us.
Her veil has parted and the crowd is
kneeling.

But through the crowd
she makes her way.
Already her long veil
hides her face from us.
My eyes, alas!
Seek her in vain!
She flees!
She flees!

But what is this strange flame
which is suddenly kindled in my soul!
What unknown fire is destroying me?
Your hand pushes mine away!
Love takes our hearts by storm
and turns us into enemies!
No, let nothing part us!
No, nothing!
Let us swear to remain friends!

Oh yes, let us swear to remain
friends!
Yes, it is her, the goddess,
who comes to unite us this day.
And, faithful to my promise,
I wish to cherish you like a brother!
It is her, the goddess,
who comes to unite us this day!
Yes, let us share the same fate,
let us be united until death!
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“We make it easy!”

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“All Night, All Day”  
arr. Damien Sneed (b. 1979)  

All night, all day  
Angels watchin’ over me my Lord  
All night, all day  
Angels watchin’ over me  

Ooh, ooh, ooh, ooh…  

All night, all day  
Angels watchin’ over me my Lord  
All night, all day  
Angels watchin’ over me  

Ooh, ooh, ooh, ooh…  
Angels watchin’ over me  

“Deep River”  

Deep river, my home is over Jordan,  
Deep river, Lord, I want to cross over into campground  

Deep river, Lord, I want to cross over into campground  
Deep river, Lord, I want to cross over into campground  

Deep river, I want to cross over  
Deep river, Lord, I want to cross over into campground  
I wanna go  

“Come By Here, Good Lord”  
arr. Damien Sneed (b. 1979)  

Come by here good Lord, come by here  
Oh Lord, come by here  

Somebody’s prayin’ Lord, come by here  
Oh Lord, come by here  

Somebody’s dyin’ Lord  
Oh Lord, come by here  

Somebody needs you Lord  
Somebody needs you, Lord, come by here  
Oh Lord, come by here  

Come by here good Lord, come by here  
Oh Lord, come by here
“Give Me Jesus”
Traditional

Oh when I come to die
Give me Jesus
You may have the world
Give me Jesus

I heard my mother say
Give me Jesus
You may have the world
Give me Jesus

Dark midnight was my cry
Give me Jesus
You may have the world
Give me Jesus

In the morning when I rise
Give me Jesus
You may have the world
Give me Jesus

I heard the mourner say
Give me Jesus
You may have the world
Give me Jesus

“He’s Got the Whole World In His Hand”
arr. Margaret Bonds (1913-1972) / Craig Terry

He’s got the whole world in His hand
He’s got the whole world in His hand

He’s got the woods and the waters in His hand
He’s got the sun and the moon right in His hand
He’s got the whole world in His hand

He’s got the birds and the bees right in His hand
He’s got the beast of the field right in His hand
He’s got the whole world in His hand

He’s got you and me right in His hand
He’s got everybody right in His hand
He’s got the whole world in His hand
“Song of Songs”  
Harold Vicars (1876–1922)  
Text by Clarence Lucas (1866–1947), arr. Craig Terry

Do you recall that night in June when first we met  
Do you remember, Love, the words we spoke  
Have you forgotten all the tender vows we made  
In the silent magical moonbeams’ light  
Gone are the golden dreams with summer roses  
And all our tenderest vows were made, but to be broken

Song of songs, song of memory  
And broken melody of love and life  
Nevermore for me can that melody  
Fill the heart with the joy once we knew  

Oh night of bliss, night of June and love  
Beneath the stars, amid the roses  
Oh, dream of delight that faded at dawn  
Oh, song of songs, oh, night of bliss  
When you were my whole world of love

When you were my whole world of love, of love

“Lulu’s Back In Town”  
Harry Warren (1893–1981)  
Text by Al Dubin (1891–1945), arr. Craig Terry

I gotta get my old tuxedo pressed  
Gotta sew a button on my vest  
‘Cause tonight I’ve gotta look my best

Lulu’s back in town  
Gotta get a half a buck somewhere  
Gotta shine my shoes and slick my hair  
Gotta get myself a boutonniere  
Lulu’s back in town

You can tell all my pets  
All my blondes and brunettes  
Mister Otis regrets  
That he won’t be aroun’  

You can tell the mailman not to call  
I ain’t comin’ home until the fall  
And I might not get back home at all  
Lulu’s back in town
“Dolores”  
Frank Loesser (1910–1969)  
Text by Louis Alter (1902–1980), arr. Craig Terry

How I love the kisses of Dolores  
Aye aye aye Dolores  
Not Marie or Emily or Doris  
Only my Dolores

From a balcony above me  
She whispers love me and throws a rose  
Ah but she is twice as lovely  
As the rose she throws

I would die to be with my Dolores  
Aye aye aye Dolores  
I was made to serenade Dolores  
Chorus after chorus

Just imagine eyes like moon rise  
A voice like music, lips like wine  
What a break if I could make Dolores  
Mine all mine

“Some Enchanted Evening,” from South Pacific  
Richard Rodgers (1902–1979) and Oscar Hammerstein II (1895–1960)

Some enchanted evening  
You may see a stranger,  
you may see a stranger  
Across a crowded room  
And somehow you know,  
You know even then  
That somewhere you’ll see her  
Again and again.

Some enchanted evening  
Someone may be laughing,  
You may hear her laughing  
Across a crowded room  
And night after night,  
As strange as it seems  
The sound of her laughter  
Will sing in your dreams.

Who can explain it?  
Who can tell you why?  
Fools give you reasons,  
Wise men never try.

Some enchanted evening  
When you find your true love,  
When you feel her call you
“Through the Years”
Vincent Youmans (1898–1946)
Text by Edward Heyman (1907–1981), arr. Craig Terry

Through the years, I'll take my place beside you;
Smiling through the years.
Through your tears, I'll keep my place beside you;
Smiling through your tears.

I'll be near, no matter when or where;
Remember, what is mine I'll always share.

Through the night, I'll be a star to guide you;
Shining bright, the clouds may come and hide you.
Through the years, 'til love is gone
And time first disappears,
I'll come to you, smiling through the years.

“I Don’t Feel No Ways Tired”
Traditional

I don't feel no ways tired
I've come too far from where I started from
Nobody told me that the road would be easy
I don't believe He brought me this far to leave me

“Every Time I Feel The Spirit”
Traditional

Every time I feel the spirit moving in my heart, I will pray
Upon the mountain my Lord spoke
Out of His mouth came fire and smoke
Looked all around me, it looked so fine
Till I asked my Lord if all was mine.

Every time I feel the spirit moving in my heart, I will pray
Jordan river, is chilly an' cold
It chills the body but not the soul
There ain't but one train, upon this track
It runs to heaven, an' right back.

Every time I feel the spirit moving in my heart, I will pray
ABOUT THE ARTISTS

LAWRENCE BROWNLEE
TENOR

Named 2017 “Male Singer of the Year” by both the International Opera Awards and Bachtrack, American-born tenor Lawrence Brownlee has been hailed by The Guardian as “one of the world’s leading bel canto stars.” Brownlee captivates audiences and critics around the world, and his voice has been praised by NPR as “an instrument of great beauty and expression... perfectly suited to the early nineteenth-century operas of Rossini and Donizetti,” ushering in “a new golden age in high male voices” (New York Times). Brownlee also serves as Artistic Advisor at Opera Philadelphia, helping the company to expand their repertoire, diversity efforts, and community initiatives.

The 2018–19 season starts with two evenings of duets with bass-baritone Eric Owens at the Van Cliburn Foundation, followed by a night of arias at Amsterdam’s famed Concertgebouw. Operatic engagements this season include two role debuts in North American houses, singing Nadir in Bizet’s The Pearl Fishers with Houston Grand Opera and Ilo in Rossini’s Zelmira with Washington Concert Opera, as well as returns to several international opera houses, performing in La Cenerentola at Opéra national de Paris, La sonnambula at Opernhaus Zürich and Deutsche Oper Berlin, and I Puritani at Opéra Royal de Wallonie-Liège. His season also features a 17-stop U.S. tour with bass-baritone Eric Owens performing at the Seattle Symphony, Philadelphia Chamber Music Society, Hancher Auditorium, the Los Angeles Philharmonic, and more, as well as a performance at Carnegie Hall in March 2019 with Jason Moran and Alicia Hall Moran as part of Migrations: The Making of America, a citywide festival.

Highlights from last season included returns to the Royal Opera House, Covent Garden; Opernhaus Zürich; Lyric Opera of Chicago; Bayerische Staatsoper; and Opéra national de Paris; as well as the world premiere and recital tour of a new song cycle, Cycles of My Being. The cycle centers on what it means to be an African American man living in America today, touching on the recent series of tragic deaths and the Black Lives Matter movement, and was composed by Tyshawn Sorey, with lyrics by Terrance Hayes, both of whom are MacArthur ‘Genius’ Grant winners. Co-commissioned by Opera Philadelphia, Carnegie Hall, and Lyric Opera of Chicago’s Lyric Unlimited, Cycles of My Being had its world premiere in Philadelphia before moving on to Chicago, San Francisco, Carnegie Hall, and more. The piece was hailed by the San Francisco Chronicle as “a work of both anguish and optimism, at once accusatory and stirring...whose traversal feels like a descent into a maelstrom followed by the emergence out the other side,” while the Chicago Tribune praised how “Sorey’s music allows Brownlee to do what he does best—to soar effortlessly into the vocal stratosphere, nail perfectly placed high notes, and invest them with expressive meaning.”

One of the most in-demand singers around the world, Brownlee has performed with nearly every leading international opera house and festival, as well as major orchestras, including the Berlin Philharmonic, Philadelphia Orchestra, Chicago Symphony, New York Philharmonic, Accademia di Santa Cecilia,
ABOUT THE ARTISTS

Boston Symphony, Cleveland Orchestra, San Francisco Symphony, and the Bayerische Rundfunks Orchestra.

In addition, Brownlee has appeared on the stages of the top opera companies around the globe, including the Metropolitan Opera; Teatro alla Scala; the Bavarian State Opera; Royal Opera House, Covent Garden; The Vienna State Opera; Opéra national de Paris; Opernhaus Zürich; Berlin State Opera; Gran Teatre del Liceu Barcelona; Teatro Real, Madrid; and Théâtre Royale de la Monnaie, and the festivals of Salzburg and Baden Baden. Broadcasts of his operas and concerts—including his 2014 Bastille Day performance in Paris, attended by the French President and Prime Minister—have been enjoyed by millions.

Brownlee’s latest album, Allegro io Son, received a Critic’s Choice from Opera News, among numerous other accolades, and followed his previous Grammy-nominated release on Delos Records, Virtuoso Rossini Arias, which prompted New Yorker critic Alex Ross to ask “is there a finer Rossini tenor than Lawrence Brownlee?” The rest of his critically acclaimed discography and videography is a testament to his broad impact across the classical music scene. His opera and concert recordings include Il barbiere di Siviglia with the Bayerische Rundfunks Orchestra, Armida at the Metropolitan Opera, Rossini’s Stabat Mater with Accademia di Santa Cecilia, and Carmina Burana with the Berlin Philharmonic. He also released a disc of African American spirituals entitled Spiritual Sketches with pianist Damien Sneed, which the pair performed at Lincoln Center’s American Songbook series, and which NPR praised as an album of “soulful singing” that “sounds like it’s coming straight from his heart to yours.”

Brownlee is the fourth of six children and first discovered music when he learned to play bass, drums, and piano at his family’s church in Youngstown, Ohio. He was awarded a masters of music from Indiana University and went onto win a Grand Prize in the 2001 Metropolitan Opera National Council auditions. Alongside his singing career, Brownlee is an avid salsa dancer and an accomplished photographer, specializing in artist portraits of his on-stage colleagues. A die-hard Pittsburgh Steelers and Ohio State football fan, Brownlee has sung the National Anthem at numerous NFL games. He is a champion for autism awareness through the organization Autism Speaks, and he is a lifetime member of Kappa Alpha Psi Fraternity Inc., a historically black fraternity committed to social action and empowerment.
ABOUT THE ARTISTS

ERIC OWENS
BASS-BARITONE

Bass-baritone Eric Owens has a unique reputation as an esteemed interpreter of classic works and a champion of new music. Equally at home in orchestral, recital, and operatic repertoire, Mr. Owens brings his powerful poise, expansive voice, and instinctive acting faculties to stages around the world.

In the 2018–19 season, Mr. Owens returns to Lyric Opera of Chicago to make his role debut as the Wanderer in David Pountney’s new production of Wagner’s Siegfried. He also stars as Porgy in James Robinson’s new production of Porgy and Bess at the Dutch National Opera and makes his role debut as Hagen in Götterdämmerung at the Metropolitan Opera conducted by Philippe Jordan. Concert appearances include the world premiere of David Lang’s prisoner of the people at the New York Philharmonic conducted by Jaap van Zweden, the King in Aïda at the Chicago Symphony Orchestra conducted by Riccardo Muti, Verdi’s Requiem with the Minnesota Orchestra, and Mozart’s Requiem with Music of the Baroque. Mr. Owens will also go on a multi-city recital tour with tenor Lawrence Brownlee.

Mr. Owens launched the 2017–18 season with his role debut as Wotan in David Pountney’s new production of Wagner’s Die Walküre. He also sang Filippo II in Verdi’s Don Carlo at Washington National Opera, Don Basilio in Rossini’s Il Barbiere di Siviglia at Houston Grand Opera, and the Forester in Janáček’s The Cunning Little Vixen at the Glimmerglass Festival, where he served as Artist in Residence and Artistic Advisor. Concert appearances included Rossini’s Stabat Mater with the Chicago Symphony Orchestra conducted by Riccardo Muti, Verdi’s Requiem with both the National Symphony Orchestra led by Gianandrea Noseda and the Nashville Symphony Orchestra, and Mendelssohn’s Elijah with Music of the Baroque.

The 2016–17 season featured Mr. Owens in his role debut as Wotan in David Pountney’s new production of Wagner’s Das Rheingold at the Lyric Opera of Chicago. He sang a trio of operas at the Metropolitan Opera that included the Met premiere of Kaija Saariaho’s L’amour de Loin, a new production of Rusalka under Sir Mark Elder, and a revival of Idomeneo conducted by James Levine, all of which were broadcast through the Met’s Live in HD series. Concert highlights included joining Alan Gilbert and the New York Philharmonic for performances as Wotan in Das Rheingold and of Beethoven’s Ninth Symphony, which he also performed at the Cincinnati May Festival as its Artist in Residence, a gala celebrating the Metropolitan Opera’s Fiftieth Anniversary at Lincoln Center, and performances as Orest in Strauss’s Elektra at the Verbier Festival and Méphistophélès in Berlioz’s La Damnation de Faust with the New Zealand Symphony Orchestra. He also gave a recital at the Cleveland Art Song Festival, performed dual recitals with Susanna Phillips at the Washington Performing Arts and Lawrence Brownlee at the Lyric Opera of Chicago and William Jewell College, and appeared with the Chicago Symphony’s Negaunee Music Institute to present an interactive recital for incarcerated youth alongside
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Riccardo Muti and Joyce DiDonato.

Mr. Owens has created an uncommon niche for himself in the ever-growing body of contemporary opera works through his determined tackling of new and challenging roles. He received great critical acclaim for portraying the title role in the world premiere of Elliot Goldenthal's *Grendel* with the Los Angeles Opera, and again at the Lincoln Center Festival, in a production directed and designed by Julie Taymor. Mr. Owens also enjoys a close association with John Adams, for whom he performed the role of General Leslie Groves in the world premiere of *Doctor Atomic* at the San Francisco Opera, and of the Storyteller in the world premiere of *A Flowering Tree* at Peter Sellars’s New Crowned Hope Festival in Vienna and later with the Los Angeles Philharmonic. *Doctor Atomic* was later recorded and received the 2012 Grammy for Best Opera Recording. Mr. Owens made his Boston Symphony Orchestra debut under the baton of David Robertson in Adam's *El Niño*.

Mr. Owens's career operatic highlights include Alberich in the Metropolitan Opera's *Ring* cycle directed by Robert Lepage; Orest in Patrice Chéreau's production of *Elektra*; the title role of *Der Fliegende Holländer* and Stephen Kumalo in Weill's *Lost in the Stairs* at Washington National Opera; his San Francisco Opera debut in Otello conducted by Donald Runnicles; his Royal Opera, Covent Garden, debut in *Norma*; Vodník in *Rusalka* and Porgy in *Porgy and Bess* at Lyric Opera of Chicago; the title role in Handel's *Hercules* with the Canadian Opera Company; *Aida* at Houston Grand Opera; *Rigoletto*, *Il Trovatore*, and *La Bohème* at Los Angeles Opera; *Die Zauberflöte* for his Paris Opera (Bastille) debut; the title role of *Macbeth* at the Glimmerglass Festival; and *Ariodante* and *L’Incoronazione di Poppea* at the English National Opera. He sang Collatinus in a highly-acclaimed Christopher Alden production of Britten's *The Rape of Lucretia* at Glimmerglass Opera. A former member of the Houston Grand Opera Studio, Mr. Owens has sung Sarastro, Méphistophélès in *Faust*, Frère Laurent, and Aristotle Onassis in the world premiere of Jacki O (available on the Argo label) with that company. He is featured on the Nonesuch Records release of *A Flowering Tree*. Mr. Owens is an avid concert singer, who collaborates closely with conductors such as Alan Gilbert, Riccardo Muti, Esa-Pekka Salonen, Sir Simon Rattle, Donald Runnicles, and Franz Welser-Möst.

He has been recognized with multiple honors, including the *Musical America*'s 2017 “Vocalist of the Year” award, 2003 Marian Anderson Award, a 1999 ARIA award, second prize in the Plácido Domingo Operalia Competition, the Metropolitan Opera National Council Auditions, and the Luciano Pavarotti International Voice Competition. In 2017, the Glimmerglass Festival appointed him as its Artistic Advisor.

A native of Philadelphia, Mr. Owens began his musical training as a pianist at the age of six, followed by formal oboe study at age 11 under Lloyd Shorter of the Delaware Symphony and Louis Rosenblatt of the Philadelphia Orchestra. He studied voice while an undergraduate at Temple University, and then as a graduate student at the Curtis Institute of Music. He currently studies with Armen Boyajian. He serves on the Board of Trustees of both the National Foundation for Advancement in the Arts and Astral Artistic Services. In 2019, Mr. Owens became the co-chair of the Curtis Institute's opera department.
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ABOUT THE ARTISTS

CRAIG TERRY
PIANO

Lauded for his “sensitive and stylish” (New York Times) and “superb” (Opera News) playing, pianist Craig Terry enjoys an international career regularly performing with the world’s leading singers and instrumentalists. Currently Mr. Terry serves as Music Director of The Patrick G. and Shirley W. Ryan Opera Center at Lyric Opera of Chicago after having served for 11 seasons at Lyric as Assistant Conductor. Previously, he served as Assistant Conductor at the Metropolitan Opera after joining its Lindemann Young Artist Development Program. Mr. Terry has performed with such esteemed vocalists as Jamie Barton, Stephanie Blythe, Christine Brewer, Lawrence Brownlee, Nicole Cabell, Sasha Cooke, Eric Cutler, Danielle de Niese, Joyce DiDonato, Giuseppe Filianoti, Renée Fleming, Susan Graham, Denyce Graves, Bryan Hymel, Brian Jagde, Joseph Kaiser, Quinn Kelsey, Kate Lindsey, Ana María Martínez, Eric Owens, Ailyn Pérez, Nicholas Phan, Susan Phillips, Luca Pisaroni, Patricia Racette, Hugh Russell, Bo Skovhus, Garrett Sorenson, Heidi Stober, Amber Wagner, Laura Wilde, and Catherine Wyn-Rogers. He has collaborated as a chamber musician with members of the Metropolitan Opera Orchestra, the Lyric Opera of Chicago Orchestra, the Gewandhausorchester, and the Pro Arte String Quartet.

Mr. Terry’s 2018–19 season recital performance schedule includes concerts in North America, Europe, Africa, and Australia with artists including Stephanie Blythe, Christine Brewer, Lawrence Brownlee, Jennifer Johnson Cano, Joyce DiDonato, Susan Graham, Ana María Martínez, Eric Owens, Nicholas Phan, Patricia Racette, Hugh Russell, and Heidi Stober. He is Artistic Director of “Beyond the Aria,” a highly acclaimed recital series now in its fifth sold-out season, presented by the Harris Theater in collaboration with the Ryan Opera Center and Lyric Unlimited. Mr. Terry’s discography includes three recently released recordings: Diva on Detour with Patricia Racette, As Long As There Are Songs with Stephanie Blythe, and Chanson d’Avril with Nicole Cabell. His latest recording project with Joyce DiDonato, Songplay, was released by Warner Classics in February 2019.

Mr. Terry hails from Tullahoma, Tennessee, received a bachelor of music degree in music education from Tennessee Technological University, continued his studies at Florida State University, and received a masters of music in collaborative piano from the Manhattan School of Music where he was a student of pianist Warren Jones.
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